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ABSTRACT

Preceding this annotated bibliography of Chicano literature is a section discussing the derivation of the word "Chicano," an explanation of the language of Chicano literature, Chicano publishers and intended audience, and the subjects and styles of Chicano literature. The bibliography is divided according to novels, short story collections, poetry, Chicano anthologies, multi-ethnic anthologies, literary criticism, and bibliographies. Each annotation lists reading level and what knowledge of Spanish is required. (HOD)

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Chicano Literature:

An Introduction and an Annotated Bibliography

by

Carlota Cárderas de Dwyer

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Before embarking on a discussion of some of the more complex aspects of Chicano literature, it might be helpful to establish first a few basic points. These specific remarks will offer answers to the following questions:

What is the derivation of the word "Chicano"?

What is the language of Chicano literature?

Where is Chicano literature published and for what audience?

What are the subjects and styles of Chicano literature?

To explain fully the derivation of the word "Chicano" one must consider it not only as an entymological phenomenon, but as a cultural and political one as well. In her essay "Chicano Writers and Poets," Marcela Trujillo states that "Mexicano" was pronounced as "Meshicano" at the time of the Spanish conquest. Later the soft "sh" was replaced by the harder sounding "ch".[1] Philip Ortego maintains that it was the original Nahuatl pronunciation of "Mexicano" that featured the soft "sh" pronunciation of the "x" which eventually developed into a hard "ch".[2] In addition, there are several other explanations which hold that "Chicano" has almost always co-existed with "Mexicano" but differed in use. At various times, in various places, it was applied only to certain groups, eg., recent immigrants, farm workers, or as in a border town like Laredo, Mexican nationals.

Whatever the derivation of the word "Chicano", in almost every case, to use, to accept its use, to apply it to one's self, is a political act. It is an act of cultural identification with one's Mexican-Spanish-

Indic heritage. One who seeks to become assimilated in the Anglo-American society would not use "Chicano." Such an individual would most likely prefer to be called a "Mexican-American," with the accent on American.

In articulating Chicano ideology and asserting the Chicano cultural heritage, a number of comparable terms have been incorporated into the Chicano vocabulary. Included among such terms would be "vendido," "La Raza," and, most importantly, "Aztlán."

The word "Chicano" is usually identified with what is now known as "the Chicano movement." As a political movement, Chicanismo is considered fairly radical by most "Mexican-Americans." To the Chicano, however, such a political moderate as the stereotypical Mexican-American is most likely to be considered a "vendido," or a sell-out.

In addition to placing strong emphasis on the Hispano-Indio heritage, the Chicano movement has emphasized several other crucial concepts. "La Raza" is a term which relates to our mixed cultural origins. But, it goes beyond that in establishing our identification with all such people of Latin American.

"Aztlán," according to Aztec mytho-history, is the land to the north, from which the Aztecas came before building Tenochtitlan in Mexico's central valley. Aztlán lies in the same general area of the American Southwest which was lost by Mexico to the United States in the 1848 Treaty of Guadalupe Hidalgo after the Mexican American War. It is the geographical homeland of the spiritual Chicano nation.

Those of us who call ourselves "Chicanos" feel we have finally found our true identity in that we are, for the first time, acknowledging every aspect of our common heritage. We are no longer the lopsided "Spanish-American" frantically trying to be all right/all white. Nor are we the self-effacing "Mexican-American" trying to mold our image to the likeness of an Anglo-American prototype. In acknowledging our racial and cultural diversities, we are, in fact, attempting to fulfill ourselves in a unique and, for us, richer and truer way.

"What is the language of Chicano literature" is probably one of the most critical questions one might ask. It is important, one the one hand, because of the purely practical matter that not everyone can read Spanish. However, this question on the use of Spanish with English, while possibly presenting the greatest difficulty to some readers, simultaneously points to one of the greatest sources of beauty and artistic impact in the literature.

Chicano literature is written in one of the following three language patterns:

a) English

b) Spanish

c) English and Spanish

i.e., a weaving of Spanish and English words and phrases to form a unique, but complete, language pattern (it is <u>not</u> "broken" anything!)

Since there is nothing particularly provocative about the first two

categories, remarks here will be confined to the rather obvious observation that a Chicano author, like any other writer, usually selects the language s/he feels most competent in, or which s/he feels lends itself to express all that is desired. Some Chicanos speak Spanish only with great difficulty, or not at all. Such an individual is most likely to write, as s/he speaks, in English. Others who might be bilingual, may prefer to write in Spanish only to assert that aspect of their identity. While these two distinct language patterns are found occasionally in Chicano literature, the most common pattern is that of the combination of Spanish and English.

The blending of Spanish and English is an artistic process very similar to the skillful use of allusion which is probably more familiar to many. As with the literary allusion, it is a device easily abused by the insensitive. This use of Spanish in an English context, the usual form, goes far beyond mechanical word substitutions, such as "puerta" for "door", or "caliente" for "hot."

This written language, composed of Spanish and English, like the oral language heard daily in the barrios (and campuses) of Aztlán, is neither arbitrary nor artless. What such speakers/writers seek to accomplish through this distinctive language pattern is to tap and to evoke a whole cultural, emotional, and philosophic universe. When a Chicano writer uses a word like "barrio," neighborhood, or "jefita," little boss, slang for mother, or a phrase like "la vida no vale nada," life is meaningless, there are no English equivalents, for what is

referred to is not an isolated word, but a way of life, a world which is neither Spanish nor English, Chicano nor Anglo exclusively.

Therefore, dictionaries are only of limited assistance to one who does not understand Spanish. The Chicano writer, whether he uses 1%, 99%, or anything in between, of Spanish is speaking in a Spanish and English text to reflect a Chicano and Anglo context. The Chicano writer communicates his/her cultural reality not merely as s/he knows it, but as it, in fact, exists. In order to grasp this reality, one must understand its terms. Much is lost in translation.

Where is Chicano literature published and for what audience are relevant questions in explaining why this literature was, until very recently, so inaccessible to many potential readers. Chicano literature has been published primarily by small, locally situated, Chicano owned and operated published houses. There are two major reasons for this. Until recently, large commercial publishers considered Chicano literature an unmarketable commodity. And, some Chicano writers, even after being approached by "awakened" publishers, preferred to have their work published by their "carnales," brothers in the movement. As a result of these factors, Chicano authors and titles are seldom listed in the reference tools commonly used by most readers, such as the card catalogue or Books In Print. The Chicano writer and publisher certainly want to reach the Chicano community, but, like any writer, the Chicano author welcomes readers, wherever they might be.

What are the subjects and styles of Chicano literature? As one

might expect, there are almost as many subjects and styles of Chicano literature as there are works of Chicano literature. The following excerpt by Ricardo Sanchez,[3] one of the leading Chicano poets, rather than attempting to summarize or generalize, best exemplifies not only this point, but several others which are significant in any discussion of Chicano literature:

"Chicano literature is very encompassing--it is not only poetry or stories about life in the tenements nor is it only protest. It is such a vast and panoramic state of flux that it has room for writings that deal with love, hope, aspiration, death, existence, etc. Because it merges all human experience, and also becuase Chicano writers are as diverse as the different bloods making up La Raza, Chicano literature deals with existentialism on a transcendental level. It is the kind of literature that affirms existence and human validity, and because it deals so strongly with life, it is adamant and forceful...life for the Chicano is--and has always been--a survival test. The literature reflects it in words that have blood, words that have strength, and words that testify to a people's experiential/existential quest for human liberation:

soy cuero humano,
cuero bruñido
bajo sol ardiente,
hombre piramidial
gritando bellezas primordiales

It is literature that gropes on one level for the beginning of self-definition, then having found it declares:

soy Chicano
con mi piel curtida
como camaleon,
negro de verano,
trigueño de otoño
huero de invierno,
y policolores primaverales
soy Chicano
amo/esclavo,
hombre desarollando
destinos para vivir. . .

As the hopes of a people build up new worlds coming into focus and the words of the first creation concatenate past and present:

Chicano that I am,
born into barrios de pobreza,
I see cinicismo y perversity
cresting on la locura de mi existir. . .
and I wonder
about todas esas cosas
making up my life. . .
raza, awake,
oh, sun-burnished raza,

yet steeped into
la tierra until
it merges with your brown skin,
and my madness is of your madness, and
we need to more than welter-
mittify los momentos dolorosos
that we survive.

While these introductory questions and answers on the language, publishers, subjects, and styles of Chicano literature fall far short of furnishing all the information relevant to these issues, they do provide some background. It is hoped that the reader will be able to move on to experience the world of Chicano literature directly and fruitfully.

[1]Marcela Trujillo, "Chicano Writers and Poets," La Luz, II (June-July 1973), 43.

[2]Philip D. Ortego, ed., "Preface," We Are Chicanos: An Anthology of Mexican American Literature (New York: Washington Square Press, 1973), p. xv.

[3]Ricardo Sanchez, "Chicano Literature: An Evolving Linguistic Pyramic," Magazin, I (January 1973), 25.

Bibliography of Chicano Literature

Novels

Anaya, Rodolfo A. Bless Me, Ultima. Berkeley, Ca.: Quinto Sol Publications, 1972. (Available from Quinto Sol Publications, P.O. Box 9275, Berkeley, Ca. 94700, 248 pages, $3.75 paperback.)

Bless Me, Ultima is a compelling narrative in which the curandera Ultima befriends and guides a young Chicano in his struggle to find himself. Set in an isolated community in New Mexico, the story incorporates a rich and dense variety of characters and incidents, from the violent and humorous to the mythic. Intermediate reading level. Knowledge of Spanish helpful, but not required. Highly recommended.

Barrio, Raymond. The Plum Plum Pickers. San Francisco: Canfield Press, Harper and Row, Publishers, Inc., 1969. (Available from Canfield Press, 850 Montgomery St., San Francisco, Ca. 94133, 201 pp, $2.45 paperback.)

The author originally published this book in 1965 with his own printing press. The story is set in Santa Clara and revolves around the Gutierrez family and their lives as farm workers. While the Anglo American characters seem more like caricatures, Lupe Gutierrez stands out as one of the major female figures in Chicano literature. In form, the novel combines various literary modes, such as the conventional narrative, news items, free verse, advertisements, grafitti, etc. Intermediate reading level. Slight knowledge of Spanish helpful.

Vasquez, Ricardo. Chicano. New York: Doubleday, 1970. (376 pages, $6.95 hardback.)

As an ironic saga of three generations of the Sandoval family, Chicano

shows the search for a better life begun by Naftali at the time of the revolution ending tragically with the loss of his two grandchildren from the effects of an abortion and drugs. Even the temporary happiness of his successful son, Pete, is marred by bigotry and prejudice. Anglo American characters are depicted as stereotypes rather than individuals. The Chicano characters hopelessly mime conventional bourgeoise patterns and exhibit little sense of identity or awareness. Intermediate reading level. Knowledge of Spanish not required.

Villarreal, Jose. Pocho. New York: Doubleday, Anchor Books, 1959. (187 pages, $1.45p.)

As the first American of Mexican ancestry to publish a successful novel about life in the United States, the author reflects the strongly assimilationist attitude of that epoch. In spite of his experiences with girls, "Pachucos," or with his Italian friend, the protagonist remains unsatisfied in his youthful desires for knowledge and maturity. After the family structure of the Rubio family is corrupted and destroyed by what are portrayed as modern, Anglo American influences on his mother, Richard rejects his culture and turns to a career in the military to find himself. Advanced reading level. Knowledge of Spanish not required.

Villasehor, Edmund. Macho! New York: Bantam Books, National General Company, 1973. (245 pages, 95¢).

Promoted as the "first great Chicano novel," Macho! is neither the first nor the greatest novel written by a Chicano. While it is extremely well written, it fails to relate to the Chicano experience as it is commonly known. The protagonist is a young, Mexican Indio who

merely ventures north temporarily to make money. He accomplishes this purpose and, in the process, comes to a full realization of the deeper implication of "machismo." Although the majority of Roberto's experiences are mostly male and mostly Mexican, he does meet the farm worker protest in California, albeit superficially. The emphasis of the novel seems to be on Roberto and his interpretation of his uncommon experiences. Advanced reading level. Some Knowledge of Spanish helpful.

Short Story Collection

Rivera, Tomas. "...y no se lo t agó la tierra"/"...and the earth did not part." Berkeley: Quinto Sol Publications, 1971. (address above, $4.50p.)

Awarded the prestigious "Quinto Sol Premio" literary prize for 1970, the text consists of fourteen selections, thirteen of which are preceded by a brief anecdote, similar in form to Hemingway's In Our Time. Each story and its anecdotal counterpart first appear in Spanish, then are followed by English translations. Distinctly Chicano subject matter is presented in a variety of narrative styles, such as third person narratives, monologues, etc. Highly recommended. Intermediate reading level. Knowledge of Spanish not required.

Poetry

Alurista. Floricanto en Aztlán. Illustrator, Judith Hernandez. Los Angeles: Chicano Cultural Center, University of California, 1971. (Available from Centro de Estudios Chicanos Publications, 5716 Lindo Paseo, San Diego, Ca. 92115, $4.50.)

The first in a series of publications by one of the major writers of Chicano poetry, Floricanto, as with his other books, ranges in subject

matter from Indian mythology to life in the barrio, with frequent combination and juxtapositions of these and other elements. It is a very attractive text, nine by twelve, consisting of one hundred poems and fourteen striking illustrations. The layout features large print and skillful use of white space and brown ink. Some poems written in Spanish and English, others completely in Spanish. Highly recommended. Knowledge of Spanish required.

Alurista, Ed. El Ombligo de Aztlan. Illustrators, Toltecas en Aztlan. San Diego: Centro de Estudios Chicanos Publications, 1971. (Address above, $4.00).

El Ombligo represents the joint literary and artistic efforts of Alurista and his students in a Chicano creative writing class. Fifty-three poems by eighteen authors, including eleven by Alurista, are printed on green paper with an effective variety of type face and spacial arrangement for each work. Moderate use of Spanish.

Alurista. Nationchild Plumaroja. Illustrators, E. Villa, A. Muñoz. San Diego: Centro de Estudios Chicanos Publications, 1972. (Address above, $4.00.)

This extremely compact text contains one hundred poems divided into five equal sections, including Alurista's eleven poems originally appearing in El Ombligo. Except for the fact that the print is almost painfully small, the text is attractively presented. Knowledge of Spanish not required.

Delgado, Abelardo. Chicano: 25 Pieces of A Chicano Mind. Illustrator, Ernesto Palomino. El Paso: Barrio Publications. (Barrio Publications, 7824 Parkland, El Paso, Tx. 79925, $2.00.)

Twenty-five poems and five illustrations dealing primarily with recent

issues in the Chicano movement, such as "la huelga," or "stupid america" which laments the waste of Chicano talent, "he is the picasso of your western states/but he will die/with one thousand masterpieces/ hanging only from his mind." Moderate use of Spanish.

Delgado, Abelardo, ed. Los Cuatro. Barrio Publications. $2.00. Heralded as the first Chicano anthology of poetry, this text contains eleven poems by Delgado; eleven by Raymundo "Tigre" Perez; seven by Ricardo Sanchez; and ten by Juan Valdez (Magdaleno Avila). Four distinct personalities and writing styles, from the radical to the lyric, converge to make comments on Chicanismo. Moderate use of Spanish.

Elizondo, Sergio. Perros y Antiperros: Una Epica Chicana. Berkeley: Quinto Sol Publications, Inc., 1972. (Quinto Sol, P. O. Box 9275, Berkeley, Ca. 94709. $1.75.)

Seventy-five pages of a Spanish text with a parallel English translation. Ranges over various moods and aspects of the Chicano experience, personal, social, and historical.

Galvez, Jamie. Encanto Chicano. Claremont, Ca., 1971. (Available from the author, 919 N. Columbia Ave., Claremont, Ca. 91711, $2.00.

Twenty-six poems, thirteen of which appear in Spanish with an accompanying English translation. Several appear in a blend of Spanish and English; a few in Spanish or English alone. Subjects range over such topics as "la niebla"/"the fog" to "mi barrio".

Gonzalez, Rudolfo "Corky". I Am Joaquin/Yo Soy Joaquin: An Epic Poem. Denver: Crusade for Justice, 1967. (Now Available as a Bantam paperback, $1.25.)

Through the epic/poetic voice of Joaquin, the heroes and villains of Chicano history speak out ("I was both tyrant/and slave") in parallel

English and Spanish. The narrative moves forward in time, culminating in a strong affirmative statement, "I shall endure/I will endure."

Kirack, Gallo. Space Flutes and Barrio Paths. San Diego: Centro de Estudios Chicanos Publications, 1972. (Address above, $2.50.)

This author's first works appeared in El Ombligo. ed. Alurista. This complete collection of poems in Spanish and English reflect his experiences and feelings about life in the barrio. He also treats other themes of contemporary Chicano life.

Olvera, Joe. Voces de la Gente, Mictla Perspective Numero 1. Illustrator, Carlos Olvera. El Paso: Mictla Publications, 1972. (Available from Mictla Publications, In., P.O.Box 601, El Paso, Tx.

Twenty-five poems, two short-short stories, and a brief prose sketch--all in English and Spanish. In addition to comments on the Chicano experience, Olvera reflects on poetry itself, defining it as "a little old lady from la rivera/with her basket full of broken bottles/and broken dreams/searching..."

Pacheco, Henry Louis. The Kindred/La Familia. Illustrator, Ramon Kelley. Laramie, Wy.: Chicano Student Coalition, University of Wyoming, 1972. (Available from Totinem Publications, 4036 Morrison Rd., Denver, Colo. 80219, $2.00.)

In this collection of twenty-five poems, Pacheco considers not only the contemporary Chicano situation, as he has known it, but reflects a unique emphasis on his native American heritage, both Aztec and Navajo, as his "kindred past." There is a minimal use of Spanish with translations of words and phrases ususally incorporated into the verse.

Perez, Raymundo "Tigre". Free, Free at Last. Corpus Christi: El Tercer Sol Book Store, 1970. (Available from El Tercer Sol Book Store, P.O. Box 2389, Corpus Christi, Tx. 78403, $2.00.)

Twenty-five poems which sometimes are bitter comments on the Chicano's frustration, such as "When a Migrant Dies," or "Artificial Man." Yet the author also exhibits a poignant tenderness when writing his "hermosa mextiza," Lucia. Moderate use of Spanish.

Salinas, Omar. Crazy Gypsy. Illustrators, T. Perales, J. Gierra;, photography, A. Castro. Fresno, Ca.: Origenes Publications, 1970. (Available from Origenes Publications, La Raza Studies, Fresno State College, $1.65.)

"Aztec Angel" and thirty other poems in English and Spanish by Omar, "the crazy Gypsy." Some consist of bizarre images of modern realities while still others recall early youth in Mexico. Salinas speaks both as a Chicano and an universal individual. Moderate use of Spanish.

Salinas, Raul B. Viaje/Trip. Hellcoal Pamphlet Series, 3, No. 5. Providence, R.I.: Hellcoal Press, Brown University. (20 pages, $1.00.)

Included in the five poems collected here in twenty pages is Salinas's most famous and most frequently anthologized "A Trip Through the Mind Jail," which by itself is well worth the price. Using an effective combination of Spanish and English, the poet writes of his memories of school, the barrio, and experiences with drugs and "la Pinta," the penitentiary. In celebrating the "La Loma" barrio of Austin, Texas, Salinas has immortalized every Chicano barrio of Aztlan.

Sanchez, Ricardo. Canto y Grito Mi Liberacion. Illustrator, Manuel G. Acosta. El Paso: Mictla Publications, 1971. (Now available as a Doubleday-Anchor paperback, $2.95.)

"Impact compacted into duelo y canto" in forty-four pieces which blend English with Spanish, poetry with prose. Whether the author speaks of his childhood memories, his prison experiences, or involvement in the Chicano movement, the reader is touched constantly by his "life/force surging out/poetically blazing out." Highly recommended.

Terran, Heriberto. Vida de Ilusiones. Illustrator, L.R. Teran. Corpus Christi: El Tercer Sol Book Store. (Address above, $1.50.)

Thirty-one poems, twenty-three in English which record the author's varied responses to "la vida" and "el carnalismo." Includes "Waits to be Himself" which has appeared in many Chicano newspapers.

Villanueva, Tino. Hay Otra Voz Poems. Staten Island, N.Y. Editorial Mensaje, 1972. (Editorial Mensaje, 125 Queen St., SI, N.Y. 10314. $2.00.)

Thirty concise and intense poems written in English and Spanish. In the course of three sections, "Por Ejemplo, Las Intimidades," "Pausas de Ayer y Hoy," and "La Raza," the author movingly contemplates the disparate phases of his experiences. Highly recommended.

Anthologies - Chicano

Chavez, Albert C. Yearnings: Mexican-American Literature. West Haven, Cn.: Pendulum Press, Inc., 1972. (Available from Pendulum Press, The Academic Bldg., Saw Mill Road, West Haven, Cn. 06516, 134 pages, $1.45p.)

The Chicano's heritage of legend and customs, as well as contemporary experiences of love and protest are the subject of twenty-six short stories, essays, sketches, and poems chosen for their high interest and easy readability. Helpful glossaries of Spanish words and phrases are given at the back of the text.

Flores, Joseph A. Songs and Dreams: Mexican-American Literature. West Haven, Cn.: Pendulum Press, Inc., 1972 (Address above, 137 pages, $1.45p.)

Similar in most respects to Yearnings, this book contains thirty-five selections of prose and poetry. Both texts include numerous pieces which originally appeared in Con Safos, one of the leading Chicano

literary journals published in Aztlan.

Ludwig, Edward and James Santibañez. The Chicanos: Mexican American Voices. Baltimore: Penguin Books. A Pelican Original, 1971. (286 pages, $1.50p.)

Barrio, Ortego, Tijerina, and Valdez are among the authors voicing statements of artistic, educational, and political relevance in thirty selections, most of which are essays. A selected bibliography and eighteen biographical sketches are given at the back of the book. Advanced reading level.

Ortego, Philip D. We Are Chicanos: An Anthology of Mexican American Literature. New York: Washington Square Press, 1973 (330 pages, $1.25p.).

An experienced teacher and scholar of American literatures, Dr. Ortego has assembled the most impressive of all Chicano literary anthologies. The text is extremely readable, featuring a careful balance of early (e.g. folklore) forms vs. modern forms, male vs. female writers, new vs. established authors, essays and articles vs. poetry, fiction, and drama. There is also a balance of print vs. illustrations (forty-two authors with about thirty illustrations). In addition to his preface and historical introduction, the editor has placed a helpful literary commentary before each of the seven sections. Brief biographical sketches of the individual authors are also placed throughout the text. A Chicano-English glossary and a short bibliography of recommended readings are given at the back. Intermediate reading level. Knowledge of Spanish not necessary. Highly recommended.

Paredes, Américo and Raymund Paredes. Mexican American Authors, Boston: Houghton Mifflin, 1972. (152 pages).

This collection of nineteen selections by thirteen authors (three of them female) is designed apparently for classroom use. It features discussion questions, biographical sketches with an occasional photograph of each author, and a glossary of Spanish words and phrases. The editor's introduction gives a brief but helpful explanation of folklore and Mexican American literature. Recommended for intermediate and advanced levels.

Romano-V., Octavio I. and Herminio Rios. El Espejo-The Mirror: Selected Chicano Literature. Berkeley: Quinto Sol Publications, Revised Edition 1972. (284 pages, $3.75p.).

Originally appearing in 1969, El Espejo is the first anthology of Chicano literature written, edited, and published by Chicanos. The recently revised edition contains works by additional poets, two dramatists, and some new stories which replace those frequently anthologized. Also, there are excerpts from the Quinto Sol prize-winning works of Anaya and Rivera. Advanced reading level. Highly recommended.

Salinas, Omar and Lillian Faderman. From the Barrio: A Chicano Anthology. San Francisco: Canfield Press, Harper & Row, 1973. (149 pages).

Twenty-two authors are represented in this collection of essays, poetry, fiction, and drama. While the literary quality is adequate, some of those authors acknowledged to be the best and the strongest Chicano writers are missing. Divided into two sections, "My Revolution" and "My House," the majority of the selections relate directly to Chicano experiences in the Southwest. A biographical sketch of each author apparently written by the writer him/herself appears at the back of the text. Intermediate reading level. Knowledge of Spanish not required.

Shular, Antonia Castañeda, Tomas Ybarra-Frausto and Joseph Sommers. Literature Chicana, Texto y Contexto/Chicano Literature, Text and Context. Englewood Cliffs, N.J.: Prentice Hall, Inc. 1972 (368 pages).

A collection of approximately one hundred thirty-five selections of anthropological, historical, and literary context which are usually given in English or with an accompanying English translation. A few are printed only in Spanish. While numerous contemporary Chicano writers are included, at least half of the authors are pre-Columbian, Latin American, or Mexican. Helpful introductory passages precede each section and most individual pieces. Advanced reading level. Especially useful as a reference book.

Simmen, Edward. The Chicano: From Caricature to Self-Portrait. New York: New American Library, A Mentor Book, 1971. (318 pages, $1.25p.).

Six Chicano "self'portrait" (one from 1947) are outweighed by sixteen "caricatures," including one example of Anglo American "realism" by Steinbeck which describes two Chicanitos as "two undersized black ones."

Although Simmen's purported goal was to gather representative short fiction, his selections reveal more about his own prejudices than they do the existent literature. Advanced reading level.

Simmen, Edward. Pain and Promise: The Chicano Today. New York: New American Library, A Mentor Book, 1972. (348 pages, $1.25).

This text is the acknowledged result of the efforts of the editor's Mexican-American literature class which "read, reviewed, and in many cases located" the thirty-six essays. Cesar Chavez, Jose Angel Gutierrez, and Stan Steiner are among the authors who discuss political, social,

and educational aspects of the Chicano's "reawakening." Advanced reading level.

Valdez, Luis and Stan Steiner. Aztlan: An Anthology of Mexican-American Literature. New York: Random House, Inc., Vintage Books, 1972. ($2.45 p.)

A potpurri of extracts which extend from Pre-Columbian to modern in time and from expository to creative in style. As founder of El Teatro Campesino, Valdez makes authoritative and relevant remarks on Chicano drama. Advanced reading level.

Anthologies - Multi Ethnic
(Authors included under such categories as "Chicano" or Spanish American" are listed.)

Dolan, Paul J. and Ruth Miller. Race Awareness. New York: Oxford University Press, 1971. (Carey McWilliams, Stan Steiner).

Gross, Theodore L. A Nation of Nations: Ethnic Literature in America. New York: The Free Press, 1971. (Emilio Diaz Valcarcel, Josue A. Gonzalez, Orlando Ortiz)

Faderman, Lillian and Barbara Bradshaw. Speaking for Ourselves American Ethnic Writing. Glenview, Il.: Scott, Foresman and Company, 1969. (Rudy Gallardo, Prudencio de Pareda, Américo Paredes, Emilio Diaz Valcarcel, Piri Thomas, Omar Salinas, Luis Muñoz Moria, Luis Florens Torres, Orlando Ortiz, George Santayana, Josef Rodriguez, Jaime de Anzuelo).

Haslam, Gerald W. Forgotten Pages of American Literature. Boston Houghton Mifflin Co., 1970. (Andrew Garcia, David Hernandez, Piri Thomas, Floyd Salas, Victor Hernandez Cruz, Amado Muro, F. Ricardo Gomez, Rafael Jesus Gonzalez).

Drama

One of the major elements of Chicano drama is unquestionably Luis Valdez's El Teatro Campesino, The Farmworkers' Theatre. Their own collection of plays, *Actos, is published by La Cucaracha Press, However, individual works by Chicano/a playwrights have appeared in several publicatios, primarily Quinto Sol's journal, El Grito.

Barron, Bob. "Viet Nam Veteran." El Grito, I (Spring, 1968), 18-19.

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